

THE ARTISTIC IMAGE IN *TWELVE CHILDREN'S PIECES OF MEDIUM*

DIFFICULTY, OP. 31 BY REINHOLD GLIERE (1875–1956)

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In his *Art of Piano Playing*, the renowned Russian pianist and teacher Heinrich Neuhaus asserts that the concept of an “artistic image” can give musical meaning to the score, help pianists to understand the musical content of a composition, and help students to find pianistic expression in the details. The concept of artistic image can be applied in pedagogy, guiding young pianists to learn content and organize their practice. The artistic image is the picture of a musical idea and the musical language, which comes from melody, phrasing, musical structure, and the emotional and poetic content. *Twelve Children’s Pieces of Medium Difficulty*, Op. 31, is one of the important works for young pianists by Reinhold Glière (1875–1956). The set has emotional characteristics that allow intermediate young pianists to grasp its rich content and then develop technically. His piano works have been little studied by scholars as part of a pedagogical approach. This pedagogical guide uses the concept of artistic image in Glière’s work to help young pianists, or their teachers, prepare this work thoroughly and perform it successfully on the stage.

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I grew up in Hsinchu Science Park, a place full of high-technology companies and engineers. My father is an engineer, and my mother is a housewife. People from that environment did not usually become music majors. I did not go to music school before college, therefore it has not been easy to follow the goal of being a professional piano teacher and pianist. I am sincerely thankful to my parents, who encouraged me a lot, supporting my road towards the professional study of music.

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CHAPTER 1

INTRODUCTION

1.1 Brief Background of Reinhold Glière

Reinhold Glière was born on January 11, 1875 in Kiev, Ukraine, to a musical family. He was baptized in the same church where his parents were married, the Protestant Lutheran Church of Kiev. His father, Ernst Moritz Glier¹, was an instrument maker, working particularly on wind instruments.² Glière began to study the violin with Adolf Weinberg (1844–1921) at an early age. His prodigious development as a youth offered him the possibility of performing at evenings of chamber music in his home or in Weinberg's house.³ Glière entered the Kiev Gymnasium in 1885. He prepared an audition to enter the Kiev School of Music when he was fifteen in order to continue studying the violin. There he took music theory and composition with Eugeniusz Ryb (1859–1924), a former student of Nikolai Rimsky-Korsakov (1844–1908).⁴ In 1894, Glière entered the Moscow Conservatory as a violin student, studying with Vasily Sokolovsky (1866–1901) and Ivan Grzhimali (1844–1915) until 1900. He also studied harmony with Anton Arensky (1861–1906) and Georgi Conus (1862–1933), counterpoint with Sergei Taneyev (1856–1915), a former student of Peter Ilyich Tchaikovsky (1840–1893), and composition with Mikhail Ippolitov-Ivanov (1859–1935), another former student of Rimsky-Korsakov.⁵

Glière graduated in 1900 with the gold medal, the highest award given at the Moscow Conservatory. He had already completed an opera-oratorio, *Earth and Heaven*, his first string

¹ Glière was a descent of Polish and German, his father's last name spelling would be in German, therefore there is no "e" for Ernst Moritz Glier.

² Stanley Dale Krebs, *Soviet Composers and the Development of Soviet Music* (London: Allen & Unwin, 1970), 70.

³ Ibid.

⁴ Sunjoo Lee, "A Stylistic Analysis of Reinhold Glière's 25 *Preludes for Piano*, Op. 30" (DMA document, University of South Carolina, 2020), 18–19.

⁵ Ibid., 19.

quartet, an octet, and his first symphony by this time.⁶ Afterwards, Glière became a keen member of the Belyayev circle, a conservative society of musicians that controlled musical composition and performance in St. Petersburg.⁷ Returning to Moscow, he taught harmony and analysis at the Gnessin School, considered second only to the Conservatory.⁸ Glière's teaching career ended when his health declined in his last years. His Concerto for Violin and Orchestra, Op. 100, had not been completed, but his pupil Boris Lyatoshinsky (1895–1968), a well-known Ukrainian composer in his own right, finished this composition.⁹

Glière applied Taneyev's devices to his own compositions and also used one of Taneyev's strategies to teach counterpoint: a structuring of four parts, the *cantus firmus* in whole notes, the same voice in the second and third parts, and ligature species. In 1905, he went to Berlin to study conducting under the intensive instruction of Oskar Fried (1871–1941).¹⁰ After returning to Russia, he began a short-lived conducting career. Then he became a professor of composition at the Moscow Conservatory in 1920 and held that position until 1941.¹¹ He received Stalin Prizes for the *Concerto for Coloratura Soprano and Orchestra* in 1946 and the ballet *The Bronze Horseman* in 1950.¹²

1.2 Glière as a Nationalist Composer

Glière composed two piano cycles for youth in addition to *Twelve Children's Pieces of Medium Difficulty*, Op. 31 (1907). These are the *Twenty-Four Character Pieces for the Youth*, Op. 34 (1908), and *Eight Easy Pieces*, Op. 43 (1909). These works, composed at the beginning of the twentieth century, are considered to be some of the most expressive works in

⁶ Krebs, *Soviet Composers*, 71.

⁷ Ibid.

⁸ Lee, "Stylistic Analysis," 20.

⁹ Ibid., 29.

¹⁰ Krebs, *Soviet Composers*, 71.

¹¹ Lee, "Stylistic Analysis," 24.

¹² Ibid., 29.

the literature for youth.¹³ Furthermore, partly because of the influence of the Russian landscape painter Arkhip Kuindzhi (1842–1910) in his compositions, Glière was drawn to depict natural beauty, the source of the all-important image of each work.¹⁴ Glière also demonstrated his appreciation of vocal music in his instrumental works.¹⁵ Glière was an artist who specialized in creating melodic motifs and striking effects in his compositions. David Ewen praised Glière’s musical style, stating that “When his style finally crystallized, it combined the best features of Germanic Romanticism and Russian nationalism.”¹⁶

The development of Glière’s musical style can be divided into three periods, each under different influences. In his early years as a composer, his musical perspective was influenced by Taneyev, Tchaikovsky, and the Russian Five.¹⁷ In his next period, he was mainly influenced by French Impressionism and German Romanticism. In his last period, he incorporated Russian themes and the music and art of numerous ethnic groups.¹⁸ Even though Glière’s piano works for young pianists are rich in late Romantic characteristics, he also includes elements of the Neoclassical style and polyphonic writing in these compositions.¹⁹ He was one of the first Russian composers to create poetic descriptions of nature for the repertoire for young pianists, and most of his compositions are based on traditional tonality. Glière’s music has been praised for its “harmoniousness.”²⁰ Also, he stated many times that his music should convey joyous and brighter moods, not angst or negativity.²¹ Moreover, the

¹³ Yuliya Minina, “Russian Piano Music for Children Written from 1878 to 1917” (DMA document, University of Washington, 2012), 92.

¹⁴ Alekseev, *Russkaya Fortepiannaya Muzyka*, 379.

¹⁵ Minina, “Russian Piano Music,” 99.

¹⁶ David Ewen, *Composers Since 1900: A Biographical and Critical Guide* (New York: H. W. Wilson, 1981), 239.

¹⁷ Lee, “Stylistic Analysis,” 28.

¹⁸ Ibid.

¹⁹ Minina, “Russian Piano Music,” 96.

²⁰ “Рейнгольд Морицевич Глиэр,” Belcanto.ru, Классическая музыка, опера и балет, <https://www.belcanto.ru/glier.html>; accessed November 1, 2020.

²¹ Ibid.

composer possessed an interest in employing folk melody and creating programmatic music from an early age.²² His piano works are mostly based on images from painting, folk music, and orchestrated elements (the imitation of brass and string instruments).

1.3 State of Research

Renowned Russian pianist and piano pedagogue Heinrich Neuhaus (1888–1964) discussed the importance for pianists to have artistic image and reclaimed the necessity to "work on the artistic image at the very first stages of studying music and learning to play an instrument" on his book "The Art of Piano Playing". This concept could be applied to Gliere's *Twelve Children's Pieces of Medium Difficulty*, Op. 31, where composer indicates the title of each piece to introduce young pianist the direct image from the music. Being a son of woodwind maker, a violinist himself in early age, a fond admirer of vocal music and a composition student from the most famous contemporary composers at his time, Gliere's music is well-known in writing charming melodic line in his instrumental music, including piano music, which allows young pianist focusing on melodic line to express their music image. Moreover, the influence of the landscape painter Kuindzhi in his compositions is indispensable. The painting itself will inspire young students visually to transmit their feelings to the music they are playing. Also, the painting inspires young pianists to "view" the music and depict a contour of musical phrasing in their mind, helping them to convey their emotion and musical interpretation.

An article by Luís Cláudio Barros, Any Raquel Carvalho, and Diego Borges presents a good pedagogical approach that relates the concept of artistic image to practicing and learning a work. The observation is based on six young pianists' practice videos, which are

²² Lee, "Stylistic Analysis," 4.

compared with Neuhaus's artistic-image methods.²³ The researchers observe that the ways to recognize the artistic image according to Neuhaus are by learning the form, polyphonic structure, and harmonic structure of a work, a knowledge of musical areas and appreciation of arts, and a concern with expression and character.²⁴

An article by Chaffin, Imreh, Lemieux, and Chen presents the case of a concert pianist who used the artistic image for initial sight-reading. The artistic image transformed the pianist's practicing technique when she was preparing the third movement of the Italian Concerto by Johann Sebastian Bach (1685–1750).²⁵ The three basic types of "first-sight image dimensions" are fingering, difficulty of techniques, and familiar patterns of notes (such as scales, arpeggios, chords, and rhythms). Moreover, the four interpretative dimensions (which shape the piece with musical character) are dynamics, phrasing, pedal, and tempo. These musical dimensions affected her ability to learn the structure and interpretation of the work, memorize it, and perform it.²⁶

An article by Maria Razumovskaya addresses Neuhaus's artistic vision.²⁷ She believes that art is life, and music comes from an acute understanding of human life, through experience and emotion. The term "emotional autobiographicality," which guides the pianist to interpret music through vision and images in daily life, expresses feelings through music. This concept is also mentioned in Neuhaus's own *The Art of Piano Playing*. An article by Galina Crothers views Neuhaus's pedagogical principles in relation to the demands of

²³ Luís Cláudio Barros, Any Raquel Carvalho, and Diego Borges, "The 'Artistic Image' Concept Applied to a Fugue at the Early Stage of Piano Practice: An Observational Study," DOI 10.20504/opus2017c2301, 2017.

²⁴ Ibid.

²⁵ Roger Chaffin, Gabriella Imreh, Anthony F. Lemieux, and Colleen Chen, "'Seeing the Big Picture': Piano Practice as Expert Problem Solving," *Music Perception* 20, no. 4 (2003): 465–90.

²⁶ Ibid., 469.

²⁷ Maria Razumovskaya, "Heinrich Neuhaus: A Performer's Views on the Realisation of Music," *International Review of the Aesthetics and Sociology of Music* 46, no. 2 (December 2015): 355–69.

musical performance.²⁸ The author considers that piano pedagogy has to be both artistic and creative. A teacher should not only give students advice, but also convey to them a knowledge of the psychological, emotional, and artistic image in order to interpret, practice, and perform a composition.

Other evidence to support Neuhaus's ideas is found in writings by Joyce Boorman and Svetlana Rudenko.²⁹ Because most research that has been undertaken on Glière's music does not directly address the idea of the artistic image in his musical compositions, I focus here mostly on representative scholarly writings about the musical and structural characteristics of Glière's works, and the influences on his works that relate to the concept of the artistic image. For Glière's piano works in general, there are significant studies by Stewart Gordon as well as Maurice Hinson and Wesley Roberts.³⁰ Gordon provides a brief background on Glière and also discusses his student Nikolai Yakovlevich Miaskovsky (1881–1950). Gordon categorizes Glière's music as being in some ways Impressionistic in style. Hinson and Roberts list Glière's piano works and also briefly introduce the distinctive features of his piano compositions, aiding young pianists to choose appropriate repertoire, and placing emphasis on piano works in miniature form.

As for research undertaken on Glière's solo piano works for children, Maria Pisarenko asserts that they can be classified as falling under the categories of extra-musical imagery and narratives.³¹ The significance of Pisarenko's study rests on how young artists'

²⁸ Galina Crothers, "Performing Art: Heinrich Neuhaus and the Principles of his School," in Kathryn Vincent and Juan Fernando Botero-Garcia, ed., *Voices: Postgraduate Perspectives on Inter-disciplinarity* (Newcastle upon Tyne: Cambridge Scholars: 2011), 329–39.

²⁹ Joyce Boorman, "Imagination and Children: Implications for a Theory of Imagination in Children's Learning" (PhD diss., University of Alberta, 1980); Svetlana Rudenko, "Imagery in Piano Pedagogy: Visualization of Musical Texture in the Children's Cycle 'Musical Toys' by Sofia Gubaidulina" (2015), <https://www.dhi.ac.uk/openbook/chapter/ICMEM2015-Rudenko>; accessed October 11, 2020.

³⁰ Stewart Gordon, *A History of Keyboard Literature: Music for the Piano and its Forerunners* (New York: Schirmer, 1996); Maurice Hinson and Wesley Roberts, *Guide to the Pianist's Repertoire* (Bloomington & Indianapolis: Indiana University Press, 2014).

³¹ Maria Pisarenko, "Cultural Influences upon Soviet-Era Programmatic Piano Music for Children" (DMA document, University of Nevada, Las Vegas, 2017), 22.

imagination can be stimulated during their musical training. She also discusses several important collections of Russian programmatic piano works for young pianists, creating a valuable resource for pianists to perceive poetic subjects, understand the significance of images to interpret, and learn something about the historical development of the Russian piano repertoire.

Yuliya Minina maintains that Glière's musical devices in his music for youth can be seen to be generated by the artistic image, which can often lead to intense emotional expression in a pianist's interpretation.³² Her study provides a detailed musical analysis of Glière's piano pedagogical works for children, from the viewpoint of the artistic image of several of Glière's *Children's Pieces*, Op. 31, *Twenty-four Character Pieces for Youth*, Op. 34, and *Eight Easy Pieces*, Op. 43. She uses natural view as an artistic image to picture the contour of an entire work, which provides the imaginative space for children to interpret their own different styles of musical meaning behind the score. Sunjoo Lee discusses Glière's compositional style for the piano and the technical requirements of his works.³³ Jane Magrath briefly discusses Glière's *Children's Pieces*, Op. 31.³⁴ She labeled these pieces as a 7–8 difficulty level for children to study.

Most of the musical analyses and guides for performance for Glière's works are about his Concerto for Horn and Orchestra, Op. 91, and Concerto for Harp and Orchestra in E-flat major, Op. 74. Other resources offer biographical information on Glière and his musical output, including *Grove Music Online*,³⁵ Stanley Krebs,³⁶ the Naxos Records website,³⁷ and *The Oxford Companion to Music*.³⁸

³² Minina, "Russian Piano Music."

³³ Lee, "Stylistic Analysis."

³⁴ Jane Magrath, *The Pianist's Guide to Standard Teaching and Performance Literature* (Van Nuys, CA: Alfred, 1995).

³⁵ *Grove Music Online*, s.v. "Glier, Reyngol'd Morisevich [Reinhold Glière]," by Galina Grigor'yeva; accessed November 1, 2020.

The emphasis on the importance of imagination in music by Aaron Copland (1900–1990) is also explored: “An imaginative mind is essential to the creation of art in any medium, but it is even more essential in music precisely because music provides the broadest possible vista for the imagination since it is the freest, the most abstract, the least fettered of all the arts.”³⁹

My discussion also takes into account that a pianist must develop a constant awareness of the structure of Glière’s compositions because of his frequent use of lyrical elements, which he alters at times to create more complex artistic (poetic) images and expressions that stimulate each pianist’s growth and level of performance.

³⁶ Krebs, *Soviet Composers*.

³⁷ “Reinhold Glière,” Naxos, <https://www.naxos.com/person.asp?personid=%2F26061#disco>; accessed October 11, 2020.

³⁸ *The Oxford Companion to Music*, s.v. “Glière, Reinhold Moritsevich,” by Geoffrey Norris and David Nice.

³⁹ Aaron Copland, *Music and Imagination* (Cambridge, MA: Harvard University Press), 7.

CHAPTER 2

THE ARTISTIC IMAGE OF *TWELVE CHILDREN'S PIECES*, OP. 31

2.1 Introduction and Musical Content

The main artistic and musical characteristics of this work are its sincerity, expressive phrasing, and extremely emotional mood in a variety of characters. It was written in 1907, before the Russian Revolution. Glière demonstrates a combination of late lyrical Romanticism and colorful Impressionistic elements in this work. This work also offers young pianists a relatively broad range of early twentieth-century musical techniques. A typical performance of the work lasts about twenty-five minutes.

This work is highly suitable for young pianists to develop their poetic approach. There are skillful dynamic changes, and lyrical phrases depicting nature, as in landscape painting, which all create the work's poetic elements. These musical features can help pianists to work with the musical characteristics of other Romantic pieces, such as *cantabile* melodies, chromatic harmonies and dissonances, and dramatic contrasts of dynamics and pitches. Through the depiction of lyrical nature, the interweaving of artistic voicing and developing chromatic lines creates an auditory complexity and a memorable harmonization, allowing young pianists to develop a sensitivity for harmonization and folk-song melody. Glière's music contains different articulation and methods to portray images of nature, such as a wide range of register, polyphony, motivic imitation, chordal harmony, staccato accompaniment, and features of the Neoclassical style.

In his method for the expression of musical artistry in performance, Heinrich Neuhaus maintains that pianists should grasp the "artistic image" in a thorough way, that is: to master the understanding of what he or she feels should be conveyed in later performance according to each work's inner poetic structure, even upon first encountering a work. Young pianists are encouraged to view the music from an accurate hearing of timbre, to understand the

components of a work clearly, and to create both a meticulous observation and an expansive interpretation of the score.

Glière himself asserted that “[simpler] images and intonations were for me a more natural means of artistic expression of my thoughts and feelings.” In his lyrical piece “In the Fields,” Op. 34, no. 7, he uses a wide range of melodic lines, with accompanimental chords in the top voice, and melody and other melodic material in the bass line, to depict a view of shimmering, rustic fields. (See Ex. 2.1.) Musical projection of the image with a “view of nature” will be shown to allow the pianist to play with greater assurance and to develop a subtle tactile approach to Glière’s music, including careful fingering and positioning of the hands, as well as attention to pedaling and dynamic markings, all in relation to the piece’s poetic content.

Example 2.1: Glière, “In the Fields,” Op. 34, no. 7, mm. 1–8



The great pianist, composer, transcriber, and pedagogue Leopold Godowsky believed that work on the artistic image could be successful only if the pianist continually seeks to develop both musically and pianistically. Godowsky’s instructions during lessons focused fundamentally on the music itself, emphasizing a broad interpretation of the score to unlock the poetic image, i.e., the intrinsic meaning of the composition. This approach can be adopted by any pianist to overcome technical problems and improve their artistic standard of performance.

2.2 The Four Stages of the Analysis of Artistic Image

The analysis makes use of the artistic image in a four-stage model as an organized pedagogical principle for Glière's *Children's Pieces*, Op. 31:

1. *The visual concept of reading the score (score reading)*: I address Neuhaus's question, "What is the artistic image of a musical composition?" A simple melody or folk song can clearly reflect a young pianist's mood and feeling through the melodic ideas, even in the first reading. I discuss how the visual perception of the melodic line affects a young pianist's interpretation in practice and performance. In addition, I address the significance of programmatic titles as an aid to stimulate musical expression.

2. *The use of "color" markings in the score*: I aim to show how these markings help young pianists to practice and memorize specific techniques, aiding them to improve their practicing and musical memory. Neuhaus's approach to the memorization of music through reading the score without touching the keyboard is also discussed. Guiding young pianists to identify a work's structural form helps them to understand the natural thematic plan of the composition, which can involve finding an easier way to practice finger skills. The technique includes Glière's own pianistic techniques, and also chromatic lines, thirds or sixths, polyphonic structure (a main melody accompanied with chords, simultaneous lines or homophony), polyrhythms (four against three), *legato* of chordal voicing, and melody in broken chords.

3. *A lyrical picture of nature or a scene*: an image of an object in nature or the natural world evokes lyrical expression through the musical score. This strategy leads young pianists to use imagination and creativity to evoke an artistic image, much in the way a painting does, and helps them to execute the articulations and build up a story to make the performance more interesting.

The significance of using the imagination to enhance young pianists' poetic view of

musical structure as a natural picture or scene is examined by Boorman. For her the act of imagination is the “journey which the young pianist makes between the worlds of reality and fantasy.”⁴⁰ The imagery, which originates in legends, paintings, and literature, may be divided into two categories: real life and the realm of fantasy. The young pianist can create associations effectively by determining what kind of imagery a work evokes.

4. *Profound meaning and pianistic expression in the details*: This is related to Neuhaus’s approach towards the challenges of helping young pianists to “see” what the music wants to convey from within the score, developing their aural acuity, and guiding them toward a knowledge of piano literature to advance their imagination in an abstract way. This stage is only possible for pianists who have already used the three previous methods to practice each piece.

⁴⁰ Boorman, “Imagination and Children.”

CHAPTER 3

SIMPLE MELODY AND FOLK-MUSIC IMAGERY

3.1 The First Stage: Simple Melody and Folk-Music Imagery

Neuhaus asserts that young pianists who are able to sight-read a musical score in a professional manner can easily become proficient in comprehending its artistic quality and musical techniques.⁴¹ Therefore, working with a simple melody or folksong tune can help to develop the pianist's feelings when sight-reading the piece, and then learn how to continue with this strategy to develop the performance further. I show how to guide young pianists to sight-read carefully, how to approach the melody in particular during each lesson, and how to guide their emotional response in sight-reading. This early performance stage should connect the musical accompaniment with the content of the melody, which is not as simple a process as it might seem. That is, young pianists should be able to express a sad melody in a melancholy manner, a bright melody gaily, and a lyrical melody expressively, from the earliest stage.

3.2 Overview of the Musical Structure

Different types of melodic lines create different effects in music. Examples include a horizontal or vertical line, a simple or compound melody, a figure, and a melody in block chords. A melodic line contains various contours, depending on whether the motion occurs in a leaping, stepwise, or ornamented manner. All of these melodic structures become much clearer once pianists understand the inner musical vision that the composer has instilled in each work, helping them to "read" the image of a score while depicting the right contour of the work, analyzing the music with comprehension, and learning and practicing the piece with understanding.

⁴¹ Barros, et al., "Artistic Image," 11.

3.2.1 Simple Melodic Figure

The melodic line in Glière's "Nocturne," Op. 31, no. 2, may be considered a horizontal figure. The ascending bass line is not chromatic bass line conveys a mysterious atmosphere to build the folklore style (see Ex. 3.1). In m. 9 (see Ex. 3.2), the main theme occurs in the bass line in a sequence of fragments, creating a conversation between the hands. The young pianist should feel the tranquil, elegant, and lyrical characteristics by creating a smooth horizontal line at first reading, helping them to absorb the emotional characters at the beginning of learning this piece.

Example 3.1: Glière, "Nocturne," Op. 31, no. 2, mm. 1–4



Example 3.2: "Nocturne," Op. 31, no. 2, mm. 9–14

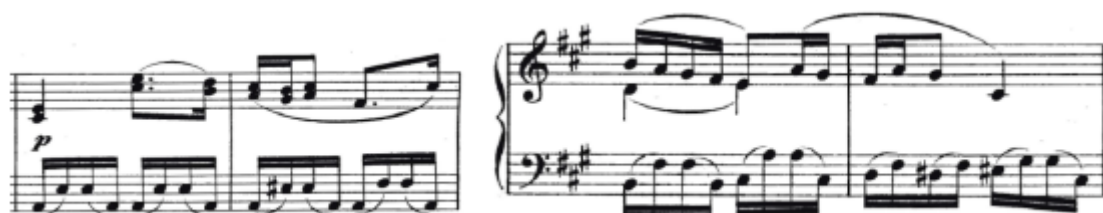


"Chanson populaire," Op. 31, no. 5, illustrates a figured melody in the right hand (see Ex. 3.3), contrasted with the third-relationship melody with bass line accompaniment starting in m. 19 (see Ex. 3.4).

Example 3.3: Glière, “Chanson populaire,” Op. 31, no. 5, mm. 1–4



Example 3.4: “Chanson populaire,” Op. 31, no. 5, mm. 19–22



The fugue subject is the main key for this music; therefore, the young pianist should practice separately with the subject in different registers, in order to “hear” clearly and design each phrase. Example 3.5 shows the two-voice subjects that interweave under the top melody in stepwise motion. This type of repetition is one of the characteristics of folk music. The first melodic line at the beginning (mm. 1–4) is a significant musical idea, and the following phrase with the main theme is the same as the opening idea. It is important to set up a comfortable fingering for young pianists based on their hand formation.

Example 3.5: “Chanson populaire,” Op. 31, no. 5, mm. 10–13



“Romance,” Op. 31, no. 7, illustrates a simple melody in the right hand, and broken chords accompaniment in the bass line (see Ex. 3.6). In Example 3.7, the melody now appears in the left hand. The basic features include singing tones, leaps and arpeggios, and

scales and repeated tones. By reading the simple melody, the young pianist can become clear about the overall structure of the work, “seeing” the music in a formative mode while they are learning it and expressing the characteristic of lyrical phrasing. It is also worth mentioning playing the melody with the left hand appropriately.

Example 3.6: Glière, “Romance,” Op. 31, no. 7, mm. 1–4



Example 3.7: “Romance,” Op. 31, no. 7, mm. 9–12



“Albumblatt,” Op. 31, no. 11, is in ABA form. The opening has a top melody in a cantabile style with leaping bass-line accompaniment (Ex. 3.8). However, it changes to a combination of vertical melody in the right hand and horizontal melody in the left hand in m.17 (Ex. 3.9). It is essential when sightreading the music to observe the changes of emotion.

Example 3.8: Glière, “Albumblatt,” Op. 31, no. 11, mm. 1–4



Example 3.9: “Albumblatt,” Op. 31, no. 11, mm. 17–21



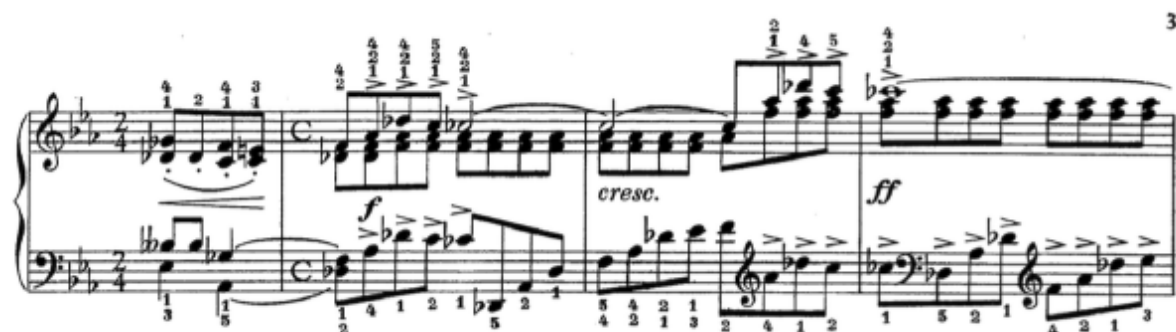
A similar writing technique is used in Prelude, Op. 31, no. 1. In the sightreading, the young pianist needs to grasp that the cantabile main theme is found in the bass line, while the top part has a static accompaniment (see Ex. 3.10).

Example 3.10: Glière, Prelude, Op. 31, no. 1, mm. 1–3



In the middle section (see Ex. 3.11), when the time signature changes, the top melody is triadic with accents, creating an agitated character. The music gradually becomes calm towards the end.

Example 3.11: Prelude, Op. 31, no. 1, mm. 13–16



3.2.2 Musical Image

In “Lullaby,” Op. 31, no. 3, the opening top voice has half-note triads and chords, following by an augmented second with a third step up in the melody. The phrase ends with an augmented fourth. For this top voice I would give the young pianist an image of a “candle,” which creates a soft light in the bedroom, spreading a peaceful mood. The left hand has repeated tied notes, depicting a serene ambience. (See Ex. 3.12.)

Example 3.12: Glière, “Lullaby,” Op. 31, no. 3, mm. 1–4



“Daydream,” Op. 31, no. 4, has a syncopated rhythm in the top line, with a steady 6/8 meter in the leaping bass line. In the musical image, for instance, the right hand can present a “dreamy” character because of its variety of notes and rhythms; it is mostly scalar, and the rhythm has a constant syncopation while the left hand presents “reality” based on its stable musical pattern (see Ex. 3.13). The lines are inverted in the middle section (see Ex. 3.14).

Example 3.13: Glière, “Daydream,” Op. 31, no. 4, mm. 1–3



Example 3.14: “Daydream,” Op. 31, no. 4, mm. 17–19



The dotted half notes and quarter notes form the main melody in Glière's Etude, Op. 31, no. 8, with eighth notes in the flowing accompaniment (see Ex. 3.15). I suggest that young pianists practice the notes of the main theme only, in order to understand clearly what this music is "saying." After they have become familiar with the singing melody, I would ask them to use left hand to play the melody and memorize it at the same time. Therefore, they will know the main theme in their brain instead of depending on muscle memory. This musical composition also contains both vertical and horizontal lines, in which the upper voice (vertical) can represent people walking by a riverside (horizontal).

Example 3.15: Glière, Etude, Op. 31, no. 8, mm. 1–4



3.2.3 Dance Character

"Walzer," Op. 31, no. 6, is written in typical waltz character, shown in the broken chords of the bass line and dotted quarter notes followed by eighth notes in the melody. The main melody starts in a simple line of D–A–Bb–C–G, F–G–B–Eb, D–Eb–D–C (see Ex. 3.16) with different rhythmic patterns, varied from m. 10 with chromatic ornamentation (see Ex. 3.17). This musical structure resembles the Waltz in Tchaikovsky's *Children's Album*, Op. 39, no. 9 (see Ex. 3.18). Both pieces have a strong, clear and memorable melody, with the primary chords in a homophonic texture. Young pianists should watch out for the quarter-note rests in their sightreading, because the silence of the third beat is an important musical element that creates tension. Example 3.19 shows another example of a similar style.

Example 3.16: Glière, “Walzer,” Op. 31, no. 6, mm. 1–4



Example 3.17: “Walzer,” Op. 31, no. 6, mm. 10–12



Example 3.18: Tchaikovsky, Waltz, Op. 39, no. 9, mm. 1–4



Example 3.19: Glière, “Mazurka,” Op. 31, no. 9, mm. 1–4



“Oriental Song,” Op. 31, no. 10, has delicate ornamentation in the top-line melody. The time signature is 5/8, a distinctive rhythmic pattern, and the music is written apparently in a seven-note scale. These features are important for young pianists to take note of in their sightreading of the music (see Ex. 3.20).

Example 3.20: Glière, “Oriental Song,” Op. 31, no. 10, mm. 1–3



The group of sixteenth notes of the main theme presents a cheerful mood, supported by the constant bass line. Example 3.21 demonstrates a similar technique: Tchaikovsky’s “Italian Song” is written in 3/8, and the main melody conveys a bright and happy character.

Example 3.21: Tchaikovsky, “Italian Song,” Op. 39, no. 15, mm. 25–32



Glière’s “Air de ballet,” Op. 31, no. 12, the opening of which is quoted in Ex. 3.22, depicts a type of melody that evolves from beginning to end. The triplet rhythm creates a lively character that correlates with the musical title. The left hand has a *staccato* harmony with tied notes, evoking the lively character. I recommend that in their sightreading young pianists confirm that a suitable fingering starts in beat 3 (F#) for the left hand in mm. 10–14 (see Ex. 3.23).

Example 3.22: Glière, “Air de ballet,” Op. 31, no. 12, mm. 1–4



Example 3.23: “Air de ballet,” Op. 31, no. 12, mm. 10–14

My suggestion for fingerings is 5–1–3–2, 5/1 (grace notes on B) –2–1–2, 5–2–1–2, 5/1 (grace notes on E) –2–3–4, 2–1–3–2, 5/1 (grace notes on A) –3–2–4, 5–4–3–2, 5/1 (grace notes on G) –3–2–4.

CHAPTER 4

VISUALIZATION OF MUSICAL TEXTURE

4.1 Second Stage: Visualization of Musical Texture

Another example of artistic image uses pianists' "imagination" to build a unique story in their mind for interpreting the music, and to use different colors to circle certain techniques or wrong notes in order to help them improve their practicing. So we come to my second stage of coloring the score for certain excerpts in Glière's score; it also helps them to design a model from the sound.

A visualization of "color" helps pianists to memorize a certain technique, avoid memory issues, and fix wrong notes. Svetlana Rudenko presents evidence that marking a musical texture in the score with colors can aid young pianists to develop a stronger memory, allowing them to perceive the development of musical structure, as well as engage their imagination to produce more subtle tactile abilities in their fingers.⁴² I use color markings in the score to emphasize specific musical components in Glière's sense of tonality.

Rudenko notates textured images by marking notes in color in the musical score in order to imprint certain techniques—running notes of thirds and sixths, a chromatic approach to scales and arpeggios, etc.—and artistic impressions in the performer's mind.

4.2 Main Theme in a Different Register

4.2.1 Prelude, Op. 31, no. 1

This piece uses a right-hand accompaniment with left-hand melody. Example 4.1 shows the leading melody in yellow, with light green for the rather static accompaniment. Glière uses the chromatic scale to create a smooth line for the main theme. The lower pitch of the bass line produces a calm and gentle atmosphere to set off the elegant character, like an

⁴² Svetlana Rudenko, "Imagery in Piano Pedagogy: Visualization of Musical Texture in the Children's Cycle 'Musical Toys' by Sofia Gubaidulina" (2015). <https://www.dhi.ac.uk/openbook/chapter/ICMEM2015-Rudenko>; accessed October 11, 2020.

old story, with variations on a repeated single note in the top line, including seconds, thirds, fourths, sixths, and triads. This mainstream of the bass line varies throughout the piece.

Example 4.1: Glière, Prelude, Op. 31, no. 1, mm. 1–7



In the middle section, I use red to emphasize the passionate and agitated accents, to help young pianists have a solid impression about the transition in the musical characteristics (see Ex. 4.2).

Example 4.2: Prelude, Op. 31, no. 1, mm. 13–19

At the end of the music, the light blue demonstrates that the music is fading away in a tranquil mood with diminuendo (see Ex. 4.3). The music ends on a tonic triad.

Example 4.3: Prelude, Op. 31, no. 1, mm. 28–31



It is not easy for a young pianist to control the chords freely and in a flowing manner while the accompaniment is played with no gaps between the notes. Minina suggests that the teacher can ask the student to play one hand while the other is played by the teacher. This strategy helps students to hear the music both in vertical lines (chords and harmonies) and horizontal lines (separate parts).⁴³

4.2.2 “Lullaby,” Op. 31, no. 3

This is a charming and lovely piece. The top line has a melodic progression in triads and broken chords (see Ex. 4.4). Yellow shows the main melody, red the important rhythmic pattern, and purple the legato broken chords.

Example 4.4: Glière, “Lullaby,” Op. 31, no. 3, mm. 1–14

Musical score for Example 4.4: Glière, “Lullaby,” Op. 31, no. 3, mm. 1–14. The score is in B-flat major, 4/4 time. It shows the first 14 measures of the piece. The right hand plays a melodic line with triads and broken chords, while the left hand plays a continuous eighth-note accompaniment. The score is marked with 'p' and 'mf'. The melody is highlighted in yellow, the rhythmic pattern in red, and the legato broken chords in purple.

⁴³ Minina, “Russian Piano Music,” 94–95.

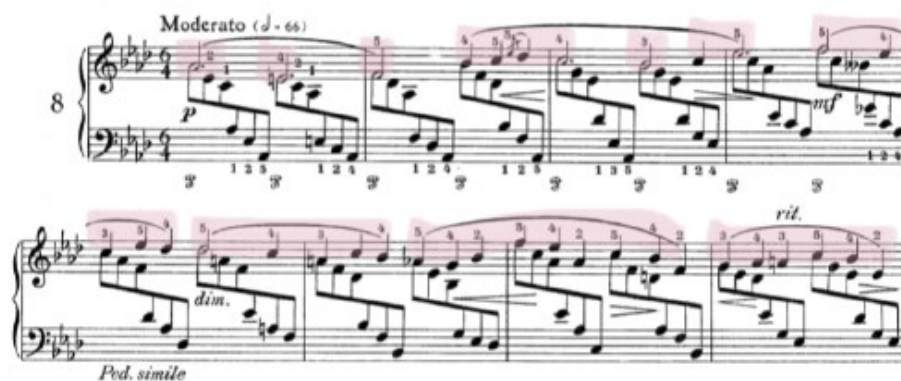
The main theme comes an octave higher, starting in m. 22. The left-hand accompaniment has equal notes, followed by a descending arpeggio in the bass-line melody. Both hands contain many voices, with one leading voice and numerous other voices that have their own melodic patterns. This stems from a polyphonic tradition style that brings out the folk-music elements. Minina observes that this music resembles Tchaikovsky's Op. 39, no. 3, "Mama" (Ex. 4.5).⁴⁴

Example 4.5: Tchaikovsky, "Mama," Op. 39, no. 3, mm. 1–5



The "Lullaby" is suitable for young pianists to learn how to play a main melody while one hand is playing chords. They need to hear how the harmonic progression works with the melody while they are playing, and how to play evenly for the left-hand accompaniment, which is important in this piece. The young pianist must "sing" the top dotted half notes and half notes, since they form the second subject. "Etude" has the same technique: holding the top notes as the main melody. Pink shows the melodic progression, which varies throughout the development of the music (see Ex. 4.6).

Example 4.6: Glière, Etude, Op. 31, no. 8, mm. 1–8

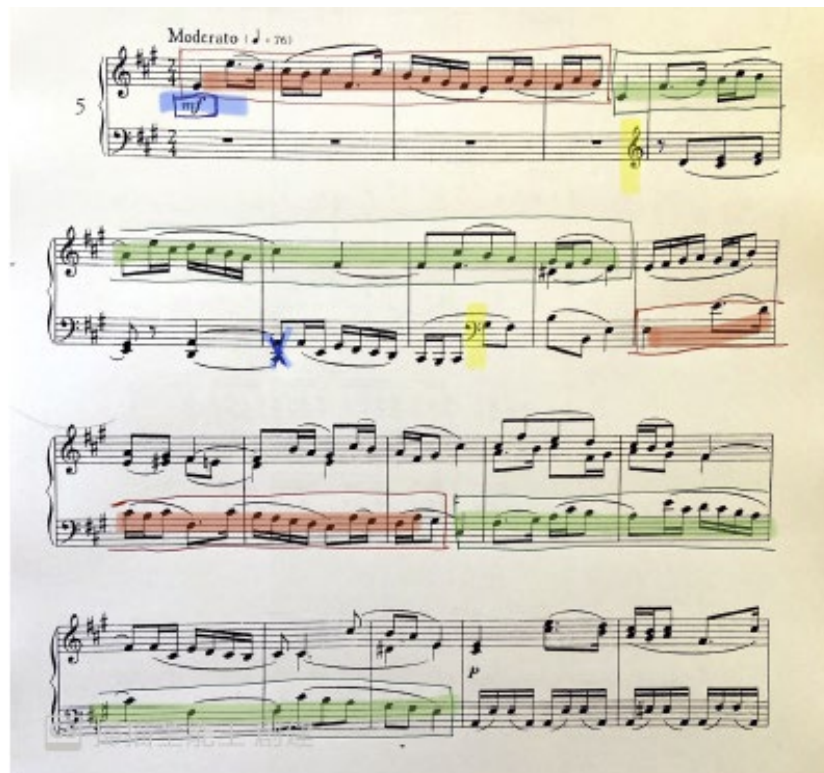


⁴⁴ Minina, "Russian Piano Music," 99.

4.2.3 “Chanson Populaire,” Op. 31, no. 5

Example 4.7 shows the color markings of the fugue, in order to provide young pianists with the clear structure of the musical composition. The main theme is written a similar pattern but with different pitches (mm. 1–4 in red and mm. 5–8 in green). The mirror-like musical phrasing enriches the musical content; young pianists need to change the timbre in order to distinguish the two layers of music. I suggest practicing each part individually, to hear the change of intervals (vertical), and the variation of the melodic progression (horizontal).

Example 4.7: Glière, “Chanson populaire,” Op. 31, no. 5, mm. 1–12



The yellow draws attention to the changing treble clef and bass clef—an important visual skill that young pianists will need to observe in this piece. The main melody varies in thirds on the top line, starting in m. 19, while the left hand has broken chords. In m. 29, the key modulates to E major with a new musical motive, B–B–B–C#–E–D#–C#, D#–C#–D#–B–F# (see Ex. 4.8), followed by the same melodic idea an octave higher. The melody is

transposed to F# as the starting note in m. 33 in treble clef, then the top melody goes to the higher octave on C# in m. 34 in the same melodic pattern, and back to the melodic pattern starting in m. 41. The music ends in a tonic chord. It is an imitation that followed by the same melodic subject. It is recommend addressing different instruments for each phrasing, for example, trying to produce a horn sound in m. 29 since it is in the middle register, and thinking about violin timbre in m. 31 because the register is higher and it sounds brighter.

Example 4.8: “Chanson populaire,” Op. 31, no. 5, mm. 25–34



In Ex. 4.9, from “Romance,” Op. 31, no. 7, it is suggested that young pianists learn the main theme separately (marked in red). The accompaniment in the top line starting in m. 9 needs to be practiced in a slow tempo with a dotted-rhythm pattern, to make sure that the notes come out even and equal. “Albumblatt,” Op. 31, no. 11, addresses the same musical techniques (see Ex. 4.10).

Example 4.9: Glière, “Romance,” Op. 31, no. 7, mm. 1–9



Example 4.10: Glière, “Albumblatt,” Op. 31, no. 11, mm. 1–10



4.3 Chromaticism

The colors of the rainbow—red, orange, yellow, green, blue, indigo, and violet—can be considered to correspond to the pitches of C, D, E, F, G, A, B, and can be applied to Glière’s compositional elements and harmonic structure. Let us address his fondness for chromaticism in the “Nocturne,” Op. 31, no. 2 (see Ex. 4.11), in which it is found in both the melody and bass line. The bass line has D–D#–E, which leads to E–E#–F# and G–G#, resolving on the major third C#–E#. Glière’s use of chromaticism for his composition, evoked by the vocal *legato* line, the alternation of major and minor, and polyphonic structure can all be observed.

Example 4.11: Glière, “Nocturne,” Op. 31, no. 2, mm. 1–8

In Example 4.11, a rising chromatic melodic line in the tenor fills the gap between the half note and the eighth notes, creating a longer phrase and a tactile sense associated with the *legato* touch. A major VII⁶ triad guides a transition that resolves on E# and F#. “Day Dream,” Op. 31, no. 4, also exemplifies the chromatic scale in both ascending and descending motion. Example 4.12 shows the main melody with three-against-two rhythms, helping the music have more tension and a richer sound.

Example 4.12: Glière, “Day Dream,” Op. 31, no. 4, mm. 1–3



In m. 17, the rhythm pattern is reversed, with a dynamic change from mezzo forte to forte, supporting the music in reaching the climax (see Ex. 4.13). Another example of a chromatic scale in Op. 31, no. 11, “*Più mosso*” section (see Ex. 4.14), illustrates how expressive that can be made.

Example 4.13: “Day Dream,” Op. 31, no. 4, mm. 17–23

Piu mosso

The score consists of two systems of piano music. The first system has two staves. The upper staff contains a complex chordal texture with many accidentals and is marked *pp*. The lower staff has a more melodic line with some accidentals and is marked *p*. The second system also has two staves. The upper staff continues the complex chordal texture, marked *mf* and *cresc.*. The lower staff continues the melodic line, marked *f*. The tempo marking **Piu mosso** is at the beginning of the first system.

“Waltz,” Op. 31, no. 6, at m. 11 needs practice with a metronome in a slow tempo. I would suggest using ♩=80, so that the young pianist can practice clear notes and also not lose the sense of musical rhythm. The other important passages that need to be paid attention to are “Mazurka” at m. 6 and “Oriental Song,” the *a tempo* section and Ballet at m. 20.

CHAPTER 5

THE POETIC IMAGE WITH A LYRICAL VIEW OF NATURE

5.1 Third Stage: The Poetic Image with a Lyrical View of Nature

Since Glière admired Arkhip Kuindzhi's paintings, his children's music contains natural images and imaginative elements, which enter into my third approach to "artistic image." I believe we can see the same kind of relationship as between the piano music of Claude Debussy (1862–1918) and the paintings of Claude Monet (1840–1926). By this strategy of imagination, the young pianist is led to use imagination and creativity to interpret the music, with the natural image helping to produce a certain sound quality and express emotion. This section explores Glière's depiction in his piano works of lyrical images of nature, and the artistic effect of his admiration for Kuindzhi's landscape paintings. The resulting detailed methods should aid young pianists to use their imagination to conquer technical difficulties.

5.2 Musical Examples

In his Prelude, Op. 31, no. 1 (see Ex. 5.1), Glière employs a wide range of registers, as well as unusual chords in the top voice and melodies in the bass line to depict the image of natural grasslands.⁴⁵ Young pianists need to practice the left-hand melody independently, from beginning to end, in order to listen to the melodic progression that brings tension into the climax. The right-hand accompaniment needs attention to its inner voice, which varies in an exquisite way with the change of harmony. In the climax section, starting from 2/4 meter, both hands should be emphasized in the melody, conveying a strong resonance of chordal harmony to the audience. Young pianists must relax their wrist and drop their hand weight in order to play out the thick and solid sound of this section.

⁴⁵ Minina, "Russian Piano Music," 93–94.

Example 5.1: Prelude, Op. 31, no. 1, mm. 1–8



Glière’s pianistic language uses various images from painting, folk music, and orchestral elements (imitation of brass or string sound), which is examined now. His “Nocturne,” Op. 31, no. 2, depicts a beautiful night scene viewed from a mountain. The left-hand melody is a metaphor for a gentle breeze. The right-hand melody depicts a woman speaking softly, and a man’s voice responding, as illustrated in m. 9. The pedal creates the glittering light in the dark night. The main melody is repeated often in this music, so it is suggested to use different techniques, dynamics and timbre in order to distinguish the layers of each variation.

In “Lullaby,” Op. 31, no. 3, the rolling triads shown in Ex. 27 depicts the glistening light of the waves on the lake; the bass-line melody, the ripples in the water. This natural image gives young pianists something imaginative to help in producing the sound quality. Young pianists need to address the rhythmic patterns in the left hand (see Ex. 13). This is an important rhythm that sets up a steady rhythm that directs the top-line melody. The right-hand rolling triads represent the sound quality of a music box. “Day Dream,” Op. 31, no. 4, presents a unique image of the ocean. The syncopation stands for the back-and-forth motion of morning and evenings tides. I suggest using rubato to create the motion, with something else to make the music extremely passionate.

In “Chanson populaire,” Op. 31, no. 5, the right-hand melody at the beginning illustrates a beautiful road along the coast, with the bass-line melody starting in m. 5 depicting the image of sunlight shining from the sky. The ascending chromatic progression and melodic descending progression invite the young pianist to and practice the rich sound of each note. In “The Waltz,” Op. 31, no. 6, the right-hand melody gives a good image of ripples on the lake glittering in the afternoon in mm. 51–59. The left hand depicts a group of fish that swim freely in the lake. The “Romance,” Op. 31, no. 7, is written like a lyrical song. The type of duet form performance helps one voice to support the other, making the music rich and colorful. The natural image gives the impression of a flowing stream in the bass line, while the right hand depicts a gentle breeze.

CHAPTER 6

EXPRESSION IN MUSICAL DETAILS

6.1 Final Stage: Pianistic Expression and Interpretation

The fourth approach stems directly from Neuhaus's: how to help the pianist to "see" what the music would like to convey. I think this stage works best for pianists who are already using the previous three stages to practice pieces and are now ready to perform them. Then the teacher gives pianists a guide of what Neuhaus called the "artistic image" (here defined as some ideas external to the music), making them explore the deep meaning behind the music. As already mentioned, besides natural scenes, examples might include using orchestral elements to produce different musical characters in order to make the music more colorful and meaningful. Then this image will be used in shaping the final performance.

In Neuhaus's method for the expression of musical artistry in performance, he maintains that pianists should grasp the "artistic image" in a thorough way, that is: "to be able to master the understanding of what he or she feels should be conveyed in later performance according to each work's inner musical structure, even when first encountering a work."⁴⁶ Young pianists' accurate "hearing" of the music, their clear comprehension of the diverse components of a work, and an expansive interpretation of the score are all examined now. Neuhaus's focus on the deeper meaning of music provides a detailed blueprint and expression for the eventual performance, creating an artistic image composed of all of the musical components of the work in a clear interpretation.

Let us discuss the external ideas, such as the designation of the direction of a phrase or the changing of the timbre of repeated chords or notes, which can aid young pianists to "see" and "understand" the music in the score. Neuhaus's approach toward technique and his "eight elements" of it are: (1) playing one note; (2) playing two to five notes; (3) all manner

⁴⁶ Neuhaus, *Art of Piano Playing*, 10.

of scales; (4) arpeggios, broken chords, triads, and seventh chords; (5) double notes; (6) chord technique: three-, four-, or five-note combinations played with one hand at the same time; (7) large distances, jumps, or leaps; (8) polyphony.⁴⁷ In addition, rhythm, meter, tone color, dynamics, and musical form are discussed.

6.2 Playing One Note

Etude, Op. 31, no. 8 (see Ex. 16), has a single-note melodic line. I suggest practicing these melodies independently and transposed to different keys, to make sure that the music and its message have been understood. In the extrinsic meaning of this piece, for example, I would interpret it as dealing with the balance of a top melodic line while the accompaniment melody needs to be played softer and evenly. An image of a harp would guide young pianists to imagine the sound and to play the piece in an elegant and dreamy way.

6.3 Playing Two to Five Notes: “Mazurka,” Op. 31, no. 9,

Neuhaus observes that “a manifold repetition of two notes produces a trill.”⁴⁸ He recommends two methods to practice a trill. The first is with the fingers only, raising them from the hand, the arm remaining absolutely quiet and relaxed. The young pianist should play from *pp* to the *p* possible in the circumstances (without participation of the arm and wrist), first slowly, then increasing speed to the maximum possible. Play with all fingers (1–2, 2–3, 3–4, 4–5; also 1–3, 2–4, 3–5, 1–4, 3–1, 4–1, also 1–4, 3–2). Play on white notes only, on black notes only, and on white and black.

The second method is the opposite of the one just described: the maximum use of rapid vibration of the wrist and forearm. This method is more convenient than the first.

⁴⁷ Neuhaus, *Art of Piano Playing*, 115.

⁴⁸ *Ibid.*, 116.

6.4 All Manner of Scales: “Ballet,” Op. 31, no. 12

I would suggest that the left-hand scales be practiced from *pp* to *ff*, using tempos from largo to presto, and techniques from *legatissimo* to *staccato*.

6.5 Arpeggios, Broken Chords: “Day Dream,” Op. 31, no. 4

It is necessary for the young pianist to make use of flexibility and look ahead to produce evenness of movement in the arpeggios. It is recommended to work on different ways playing chord passages; for example, play them at a fast tempo with even quality, up and down over three or four octaves. The offbeat rhythm needs to be precise.

6.6 Double Notes: Prelude, Op. 31, no. 1

Make sure that the right hand is played close to the keyboard. Playing double notes requires coordination. The young pianist should imagine that the fingers are walking on the keyboard, with a subtle detached touch, playing legato all the way through the phrase. It is recommended to practice from *p* to *f*, with a dotted pattern, in order to confirm that the right hand is even and equal.

6.7 Chord Technique

The most important thing about playing chords is equality of all the notes played at one time. The freedom of the arm is the key point in playing chords successfully, the arm being placed on the keyboard freely and relaxed.

As Neuhaus mentioned, the “purely physical process of orderly and controlled piano playing consists of a constant alternation between effort and rest, tenseness and relaxation, more or less like the action of the heart.”⁴⁹ In “Albumblatt,” Op. 31, no. 11, the *più mosso* section requires flexible playing of the chordal melody. Take out the melody as single notes first, practicing C#–D–D#–E–E#–C#–F#–E#–E, E–F–F#–G–G#–E–A–G#–G, in order to

⁴⁹ Neuhaus, *Art of Piano Playing*, 129.

hear the melodic line, then play together with the inner voices later. It is important to make the top notes stronger than the inner voices at first, then address the balance between them.

6.8 Large Distances

Neuhaus remarked that “one could consider the transfer of the hand over a large distance, which is called jumps or leaps,” mentioning that the shortest path between two points on the keyboard is a curve.⁵⁰ Practicing large jumps accurately requires extreme attention, loosening of the wrists, sensible hand movement, and a good ear. Neuhaus suggested that the hands should hover over the keyboard instead of sticking with the keys.⁵¹ In playing “Ballet,” Op. 31, no. 12, the left-hand pattern starts in m. 10; the wrist needs to be very relaxed, and the hand needs the weight of gravity on the keyboard. In this way, the notes sound more solid, making it possible to play faster and in a more agile manner. It is important to practice the distance between each pair of notes; then young pianists can have the image of space in their mind, helping to play the notes accurately.

6.9 Polyphony

“Chanson populaire,” Op. 31, no. 5, is a good example of polyphonic writing. To practice this technique, the young pianist needs to play the main subjects separately in different registers. Listening to the piece’s variety of harmonic changes helps to contour the melodic line in longer phrases. The melody should be cantabile, using the pedal to make the accompanying harmonies richer and more colorful.

⁵⁰ Neuhaus, *Art of Piano Playing*, 132.

⁵¹ *Ibid.*, 133.

CHAPTER 7

CONCLUSIONS

Although Glière wrote mainly chamber music and string music, his piano works for children are valuable for young pianists to explore the deep meaning behind the music and the basic techniques required for study and practice. After the famous Schumann's *Album for the Young*, Op. 68, and Tchaikovsky's *Children's Album*, Op. 39, Glière initiated a new genre in the piano repertoire: poetic and lyrical images of nature. His piano pieces for children are among the most passionate pieces in the youth literature from the early twentieth century.

In his *Art of Piano Playing*, the renowned Russian pianist and teacher Heinrich Neuhaus asserts that a simple melody, such as a folk melody, conveying a simple idea or image, is advisable for learning to sightread a work, i.e., its first “performance,” in which a performer can learn a piece's emotional and poetic elements. Moreover, Neuhaus suggests providing the young pianist examples from painting, demonstrating musical phrases and melodies through the image of, say, flowers in order to perceive the essence of the music.⁵²

Glière wrote music for young artists with simple melodies, conveying a simple idea or image. The *Twelve Children's Pieces of Medium Difficulty*, Op. 31, has lyrical and emotional elements that allow the young pianist, or any pianist, to grasp the rich contents of a piece and then develop technically because of that knowledge. As an admirer of Arkhip Kuindzhi's landscape paintings, Glière generally depicted images from nature.⁵³ Although the techniques of Glière's *Children's Pieces* are not challenging, using the artistic image and imaginative elements in them illustrates the main point of this performance guide.

The main characteristics of these works for young pianists are sincerity, lyricism, and emotional depth. Each of its twelve pieces has a poetic nature, through rich combinations of chords, chromaticism, and melodic cantilena. The pianist must learn to express each piece so

⁵² Neuhaus, *Art of Piano Playing*, 27.

⁵³ Alekseev, *Russkaya Fortepiannaya Muzyka*.

that the audience can sense its phrasing and harmony. Young pianist's imagination, their sense of harmony, the thought processes, and the resulting tactile sense must be applied to their methods of practicing, which help them to prepare the performance successfully.

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